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WITH the opening of the new year, New York enters upon an era of prosperity in the building trades which can only be compared to the "booms" which have revolutionized some of the western cities of the United States within the memory of the present generation. It is true that the promised activity is within well-defined boundaries; but the reasons for this state of affairs are so real, that the promised improvements are bound to be numerous, substantial and lasting, and whereas the "booms" in many of the western cities have not always been justified by future events, the future of these sections in New York is assured, and the contemplated improvements are sure to be more than warranted by the growth of the metropolis.

It was about 1895—Kansas City was on the "boom." From a small provincial town the city had grown into a hustling metropolis within a few years. Sky-scrapers were springing up on all sides, and every Kansas City man considered it his religious duty to boom the price of corner lots and to exploit the fame and growth of his town. It happened at this time that a drummer from Kansas City came to New York. His first evening was spent upon the lounges in the hotel lobby, conversing with the casual stranger, and of course booming his town—he couldn't help it. He thought of nothing else; and he was particularly anxious to impress the citizens of the effete east with the importance to the universe of Kansas City. Finally he buttonholed a quiet stranger and immediately began his well-prepared lecture. He told of the "business blocks" rivaling the Tower of Babel; of opera houses of vast proportions; of the miles of newly-opened streets; of the wealth and public spirit of the citizens, and of the marvelous growth of Kansas City during the past few years, and while the stranger listened with open-mouthed wonder, he finally wound up by asking him if he had "ever been in Kansas City?"

"Yes," answered the stranger, "that's why I am so amazed at what you tell me."

"But when were you there?" asked the drummer.

"Why, let me see; I was in Kansas City just one month ago."

"One month ago! One month ago!!" was the reply. "Why you ought to see it now!"

REGISTRATION BUREAU FOR DRAUGHTSMEN.

This bureau is established for the use of architects wanting draughtsmen and draughtsmen wanting positions, free of expense to either party.

All draughtsmen wishing positions may register by answering the following questions:

Name and address?

Married or single?

What experience have you had?

Name and address of last employer?

Salary expected?

References?

All architects wishing draughtsmen are invited to use this bureau.

Change this scene. Apply this story to certain sections of New York. Make the visits of the stranger about two years hence and the period of his visits a year or two instead of one month—and the story becomes real. No city in the world ever saw such tremendous improvements as are now immediately contemplated in New York. The building of the enormous Pennsylvania tunnel from Jersey to Long Island, with its Union Station at 32nd Street and 7th to 10th Avenues; the important changes now taking place at Long Acre Square, and the building of the underground road (now fast nearing completion) are causing the entire section from 34th to 47th Streets, 8th Avenue to Broadway, to be rebuilt. It is certain that a man leaving New York at the beginning of this year, and returning two years hence, could not possibly recognize this neighborhood.

In one of its earliest issues ARCHITECTURE advocated the placing of the new post-office at Long Acre Square, and the opening of a broad thoroughfare easterly to the Grand Central Station. Events have more than justified this advice, as the new post-office would thus be placed within easy access of the two great stations.

Another section where radical improvements are taking place is in the retail shopping district along the line of Sixth Avenue down as far as 14th Street, and within a year this section will outclass every city in the world in the number and magnificence of its retail stores.

With the changes in lower Broadway every one is familiar. The improvements here have been of less recent growth and have been in process for the last ten years. A study of the real estate situation shows that millions of dollars will be invested in bricks and mortar in this section in the immediate future. The Central Park is the natural boundary of New York's business section. As the axial line of travel strikes the Park it is deflected east and west—59th Street at its present width is absolutely inadequate to this need. Recognizing this the Municipal Assembly has already prepared plans for widening this thoroughfare from 5th Avenue to the circle, along the border of the Park. But this is not sufficient. The street from the circle to Columbus Avenue upon the west side, and from 5th to 3rd Avenues on the east, is crowded to suffocation. Widening these blocks would be

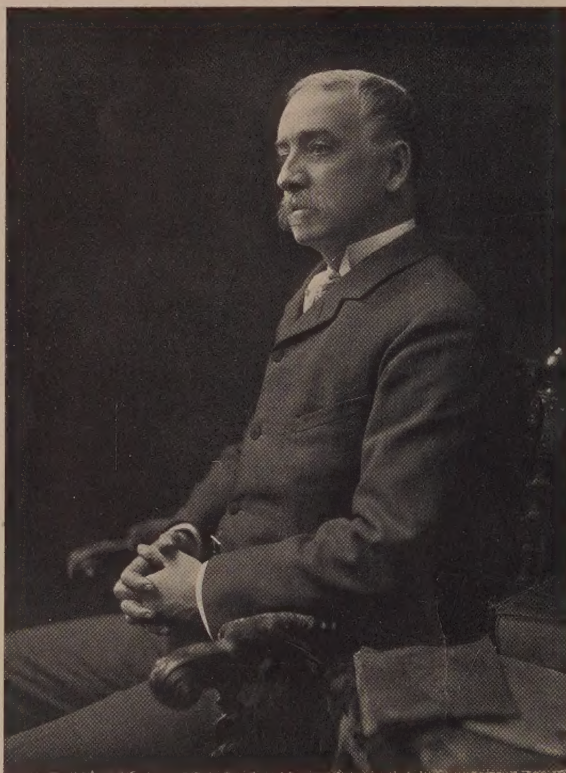
a long and tedious operation on account of the wealth of property in the way. A tunnel from river to river to accommodate all of the cars now upon the surface, with stations at each cross street, would solve the difficulty.

In the residence sections of New York, while vast improvements are particularly manifest along the easterly border of Central Park from 59th Street northward, equally good reasons can not be assigned for the marvelous growth of this particular section which is fast being given up almost exclusively to people of great means. The natural advantages of this section are not to be compared with those that the west side has to offer, but notwithstanding this fact, fashion will insist upon following the lead of the Whitneys and the Astors, who have within the last four years built magnificent homes on upper 5th Avenue. No one can take even a casual survey of this neighborhood without being astounded at the wealth and fashion which has followed in the wake of these multimillionaires. New residences of magnificent proportions are springing up on all sides, while one can hardly find a block in which an old-fashioned "brown stone front" is not being transformed into a more modern home.

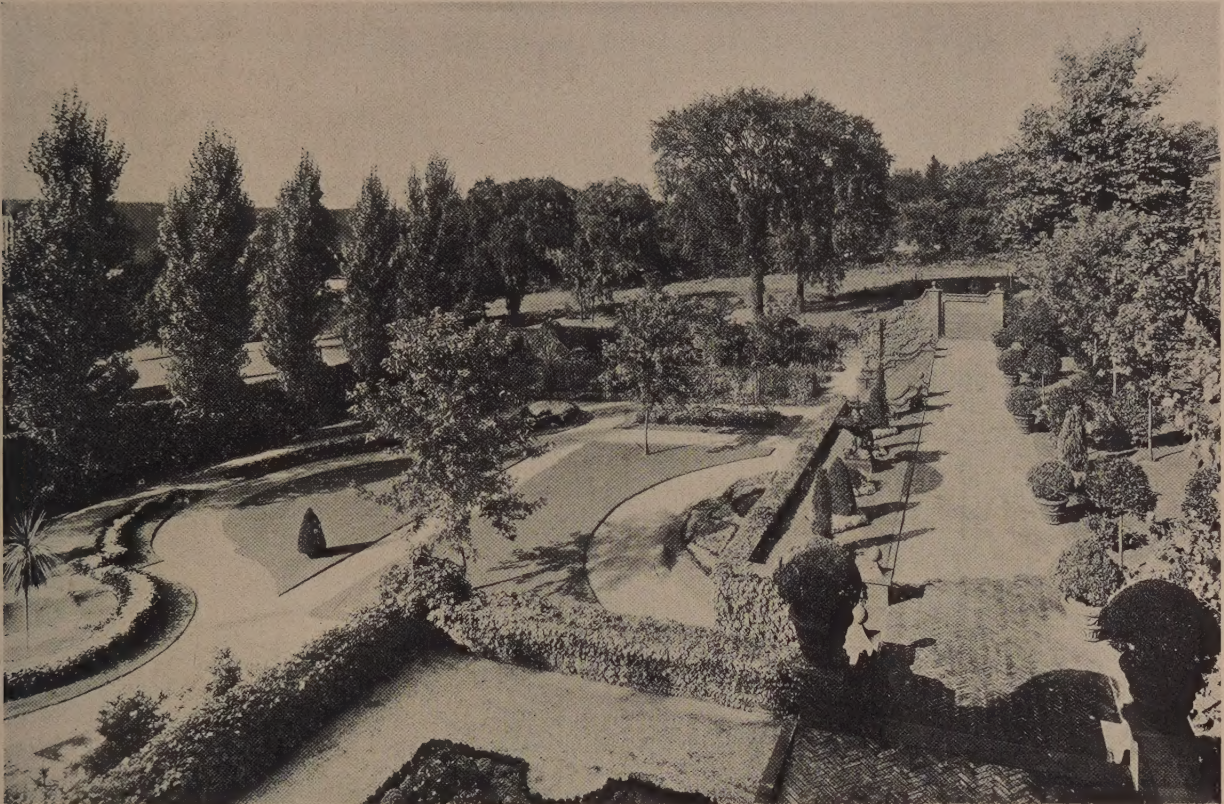
The changes in the neighborhood from 23rd to 59th Street, east of Broadway, due to the popularity of the apartment hotel, have been so often commented upon that it is scarcely necessary to refer to it here. From a section devoted to private residences it is becoming one of hotels and apartments, while Fifth Avenue, forming

the main artery of travel through this section, is fast being given up to business. The coming spring will see at least two enormous new hotels started on Fifth Avenue in the forties, while the smaller ones are changing the character of all the side streets. The new ones contemplated are legion.

Finally, the completion of the underground rapid transit system within a few years holds out a positive promise of increased activity in the building of small houses, both in Washington Heights and in the Bronx, while the Long Island tunnel is equally sure to create a demand for country homes in the suburbs of Brooklyn, which will then become easily accessible.



MR. BRUCE PRICE.



Wurts, Photo.

Renwick, Aspinwall & Owen, Architects.

N. F. Barrett, Landscape Architect.

FORMAL GARDEN, JAMES B. DICKSON, YONKERS, N. Y.

In the making of the rejuvenated metropolis the architect will play no small part. Such magnificent prospects have seldom been offered to any profession as now fall to the lot of the architects of New York. It remains with them to make New York not only the richest, but the most beautiful city in the world.

THE annual report of the board of directors of the American Institute of Architects states that the membership of the institute at the date of the Thirty-fifth Convention consists of 385 Fellows. Six Fellows have been added to the list, five have died, and three have resigned since the Thirty-fourth Convention. There are 215 associate-members, 106 having been elected during the past year, making a total practising membership of 600. There are in addition 69 corresponding and 58 honorary members.

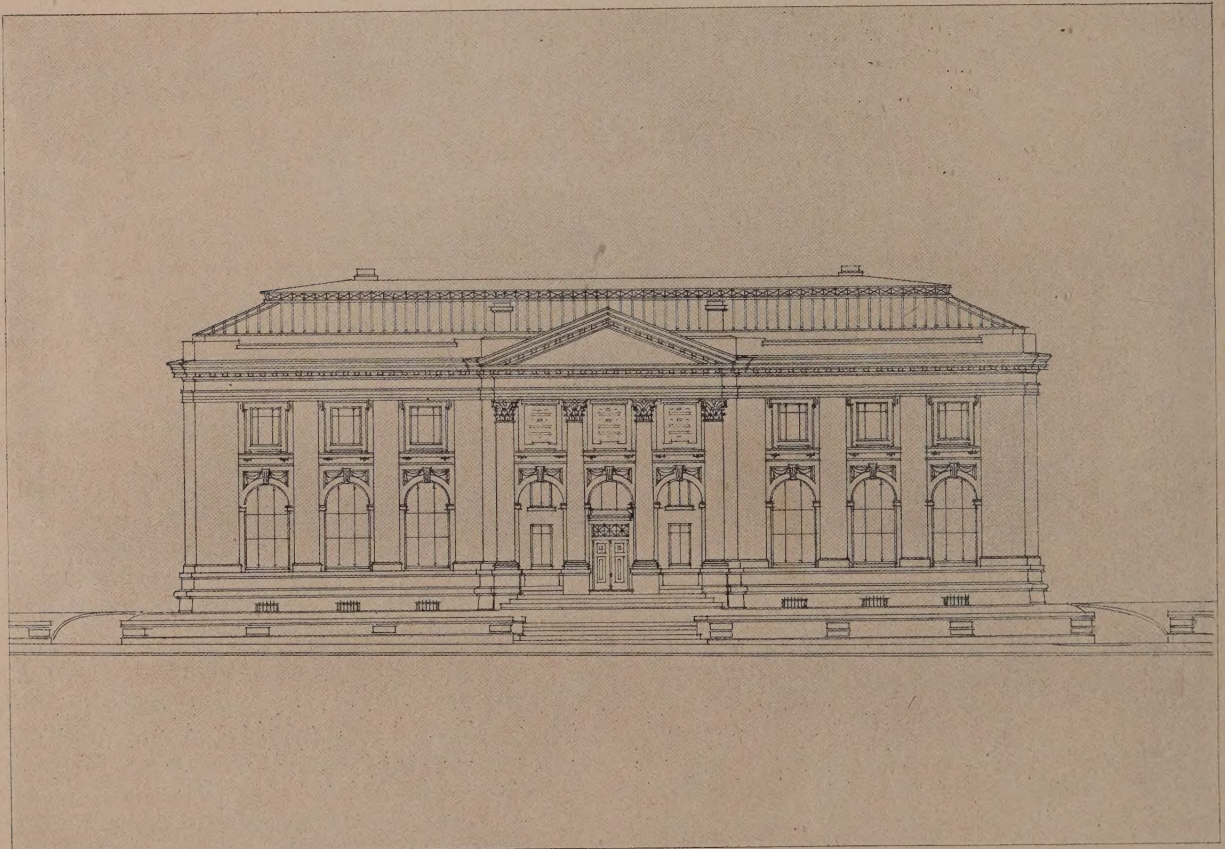
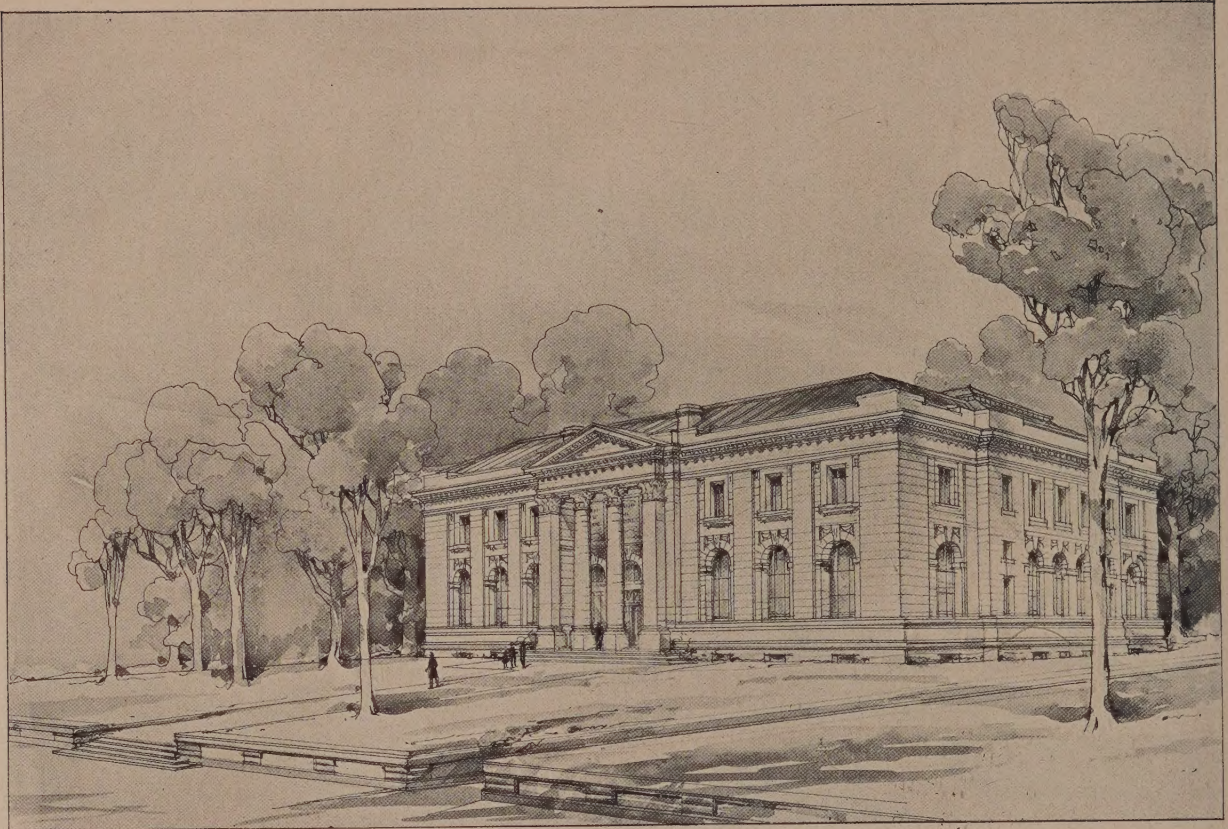
ARCHITECT Arthur B. Heaton, of Washington, D. C., has moved his office from Washington Loan & Trust Building to 1420 F Street, N. W., and will be glad to receive new catalogues and advertising matter.

AN EXTREMELY interesting exhibition is that of the drawings, designs and models illustrating the report of the Commission on the Improvement of the Park system of the District of Columbia, now being held at the Corcoran Art Gallery, Washington, D. C.

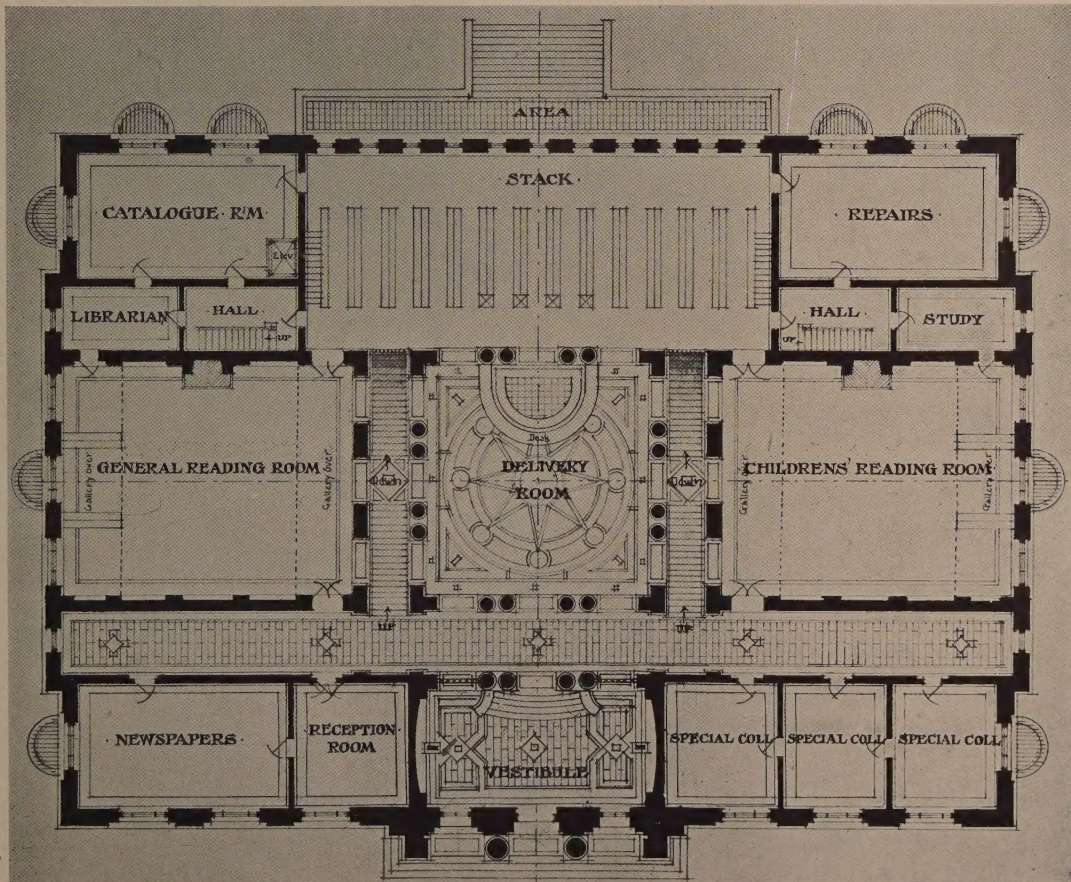
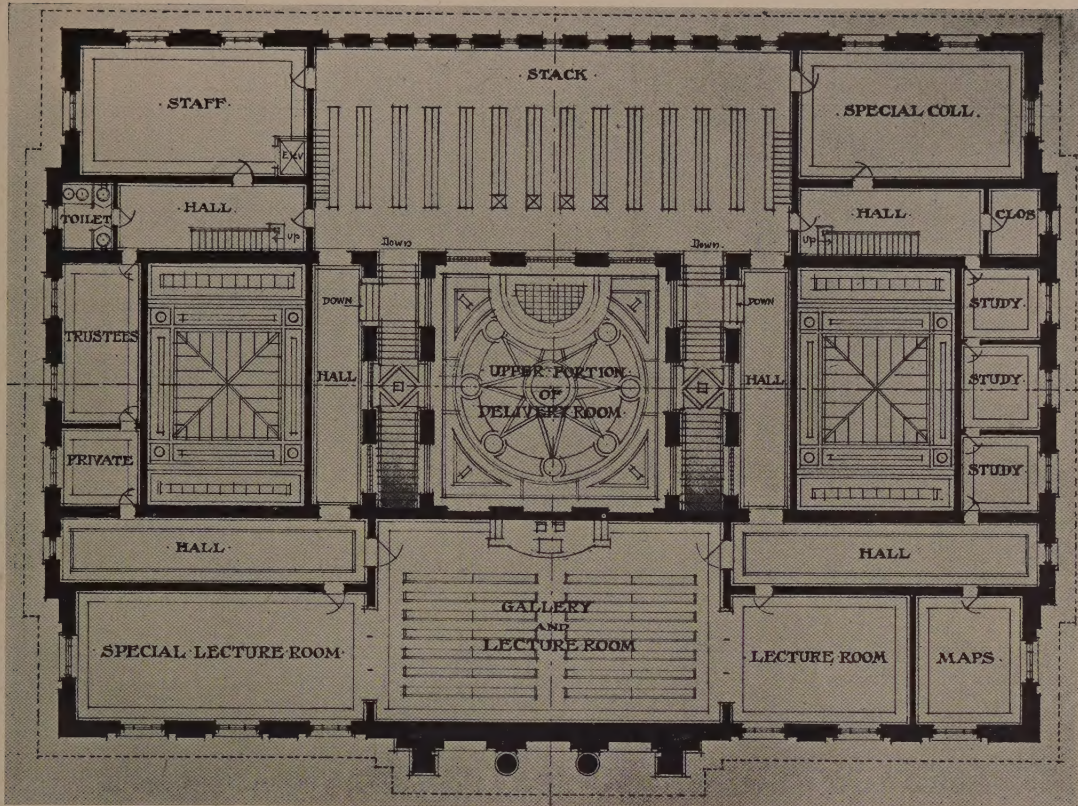
THE action of the Art Committee of the Pittsburgh Carnegie Institute in refusing to allow the use of the galleries, as in former years, to the local art associations for exhibition purposes, has been the occasion of much surprise and disappointment to those interested, and particularly to the architects, who had been preparing to take their turn in the exhibition circuit of the Architectural League of America. Owing to this decision of the Committee the Pittsburgh Architectural Club will be unable to hold their exhibition, there being no other available gallery in the city.

The year 1901 was a record-breaker in Pittsburgh real estate and building transactions. The realty deals amount to \$50,000,000.00 for the year, and building permits were issued to the amount of \$20,000,000.00, being an increase of nearly five (5) millions in realty and eight and one-half (8½) millions in building over the transactions for the year 1900. This in a city of only 321,000 people indicates a remarkable activity along this line.

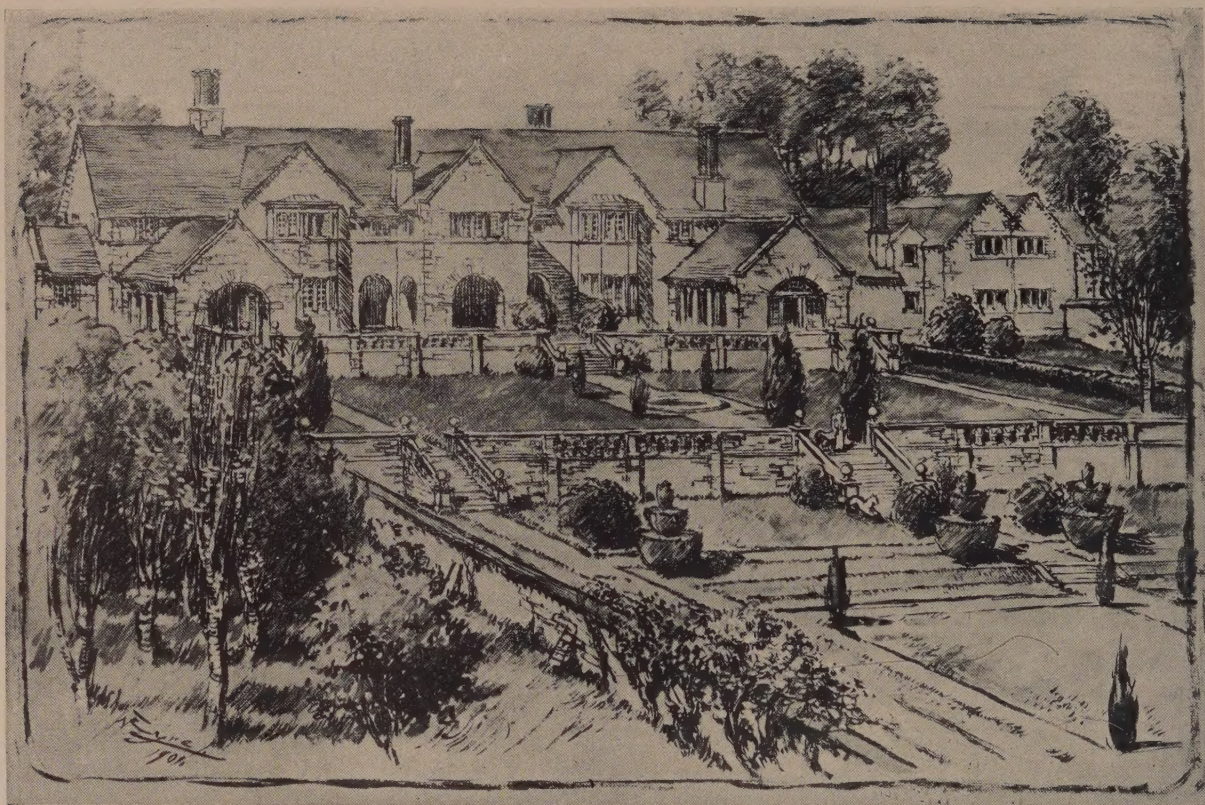
THE Vulcanite Portland Cement Company, of Philadelphia, opened its New York office January 1st, at 160 Fifth Avenue. This office is in charge of Mr. Albert Meyer, the sales agent being Mr. Walter F. Vernon. They have also opened an office in the Chamber of Commerce Building, Chicago, in charge of Mr. George W. de Smet, sales agent.



PERSPECTIVE AND ELEVATION, UTICA PUBLIC LIBRARY, UTICA, N. Y. A. C. Jackson, Architect. T. E. Blake, Associate.



PLANS, UTICA PUBLIC LIBRARY, UTICA, N. Y. A. C. Jackson, Architect. T. E. Blake, Associate.



SKETCH FOR COUNTRY RESIDENCE AND GARDEN. Wilson Eyre, Architect.

THE T SQUARE CLUB EXHIBITION.

DAVID KNICKERBACKER BOYD.

THE exhibition this year is excellent, and in the main superior to that of last year, though differing from it in essential characteristics. It is of a formal, austere, dignified nature, its keynote being the larger and more monumental work of technical and professional interest, while that of a year ago was notable for its informality, simplicity and interest to the general public.

It is a question whether exhibitions are not primarily for the benefit of the public, rather than for the information of the architect. The latter can better examine and judge the drawings from the many good reproductions constantly appearing, while the laymen are seldom offered other opportunities than these for comparison and study of the work of the architect. If we accept this as true, it would be a plea in favor of a less formal exhibition than this one with its large frames or stretchers, plentifully scattered over the walls, producing an effect like that of a display of Beaux Arts problems.

Of the important larger work in this collection the successful drawings in a number of recent competitions command the first attention. The accepted drawings for one of these is the Essex County Court House, at Newark, N. J., by Cass Gilbert, the stunning elevation and plans of which are illustrated in the catalogue and in this publication. Mr. Gilbert has also several finely rendered exhibition drawings of the already well-known United States Custom House for New York City, and a large

forceful perspective for the Minnesota State Capitol Building, which is hung in a prominent position.

Other drawings of an important nature are those by Lord & Hewlett, for the new building for the United States Department of Agriculture, at Washington, D. C., which won the competition. Several bromide enlargements are well arranged on one stretcher, and make an admirable presentation of this strong building. Another set of drawings in the same competition are those by Cope & Stewardson. While the elevation does not possess the same variety and breadth of treatment as that of the accepted design, the plan is particularly strong, and appears to more advantage in the disposition and lighting of the laboratories.

Lord & Hewlett are further represented by a house at Bernardsville, N. J., as well as by other work, and Cope & Stewardson exhibit some of the drawings entered in the competition for the Cleveland Post Office, Custom House and Court House, which building is excellent in design and somewhat of a departure in style from the work of this firm. They also exhibit the first drawings for the new medical laboratories to be built for the University of Pennsylvania, which are to be the largest and most perfectly equipped in this country. The lecture rooms are unique in plan, and again the disposition and lighting of the laboratories is admirable, but the elevation, though simplicity itself, except for the ornate little tower, is not in the same happy vein as the dormitories of this university or the Princeton University work, the latter of which is also shown here.

There are two sets of drawings which vie with each other for distinction as the best examples of rendering in the exhibition: one for the Washington University competition, by Ackerman & Ross, the other for a gymnasium for a French town, by Paul A. Davis, 3rd, one of those Eutopian schemes so often embodied in a Beaux Arts problem. The former drawings are sharp and delicate, the latter virile and crisp; each perfect in its way. The design of the gymnasium is particularly strong, one of its notable features being the thoroughly clear way in which the plan is expressed by the elevation. Mr. Davis, in addition to other of his school projects, has two bank buildings, on which he is associated with his brother, Seymour Davis. Both are exceptionally fine and are gems of rendering.

A prominent, large exhibit is the Board of Trade Building, Boston, Mass., by Winslow & Bigelow, which, aside from its directness of design, is delightfully handled in pencil by D. A. Gregg, of whose rendering several other examples are to be seen, noticeably a pencil sketch, soft in tone, of a Manoir in Normandy. The First Baptist Church (Unitarian), of Cambridge, Mass., by Cram, Goodhue & Ferguson, is an imposing drawing from the hand of B. G. Goodhue, and, still others of note are: a Suburban Hotel, by Clarence H. Blackall; The Promenade Foyer of the Renaissance Theatre, New York City, by Herts & Tallant, a striking bit of color and drawing; the excellent design by Howells & Stokes for the New York Historical Society's building, including plan and

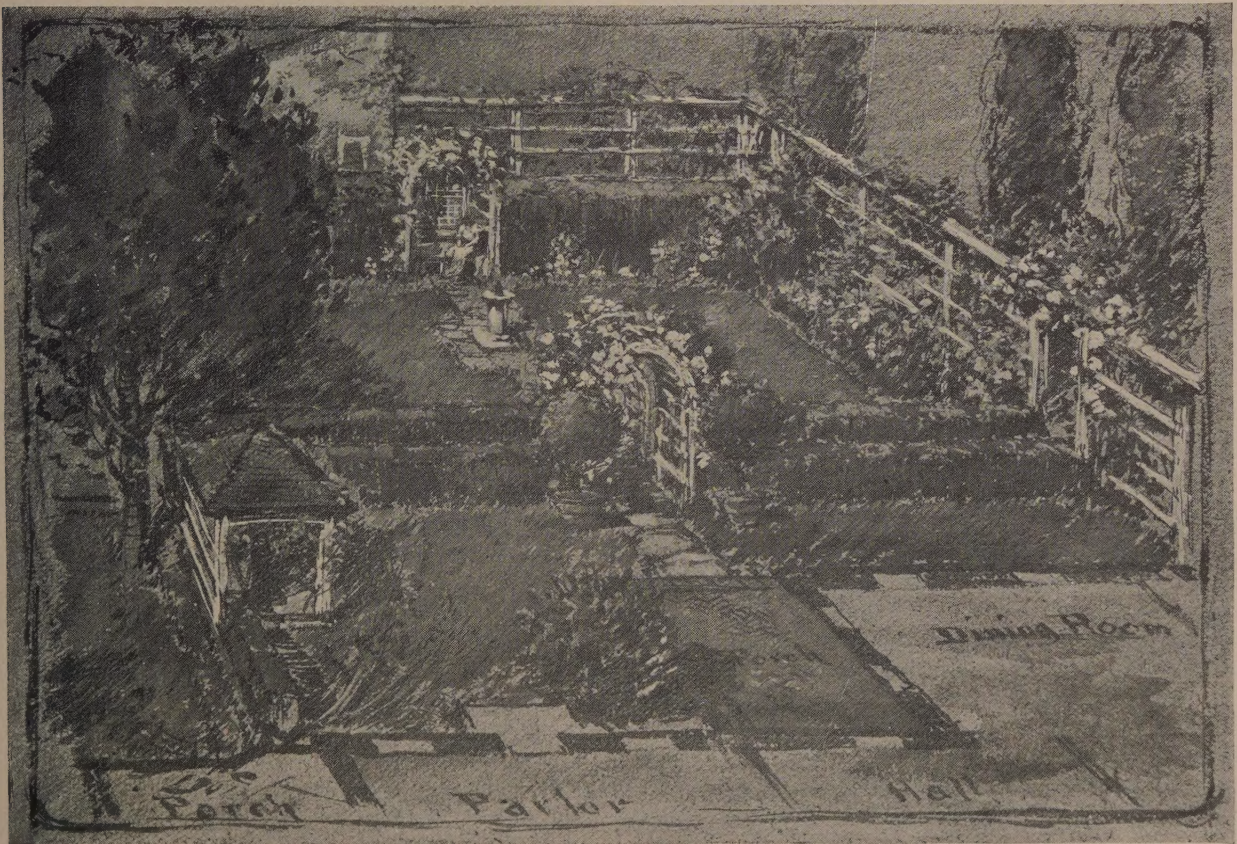
section, and the competitive drawings for the Commonwealth Building, Philadelphia, by Wm. Charles Hays, a frank treatment of the office structure with an excellent arrangement for lighting the top of the exterior by means of opaque ornamental features of detail in the cornice.

The competitive scheme for the Union Club, by Wood, Palmer & Hornbostel, compels admiration by the strong architecture and beautiful rendition of the elevation.

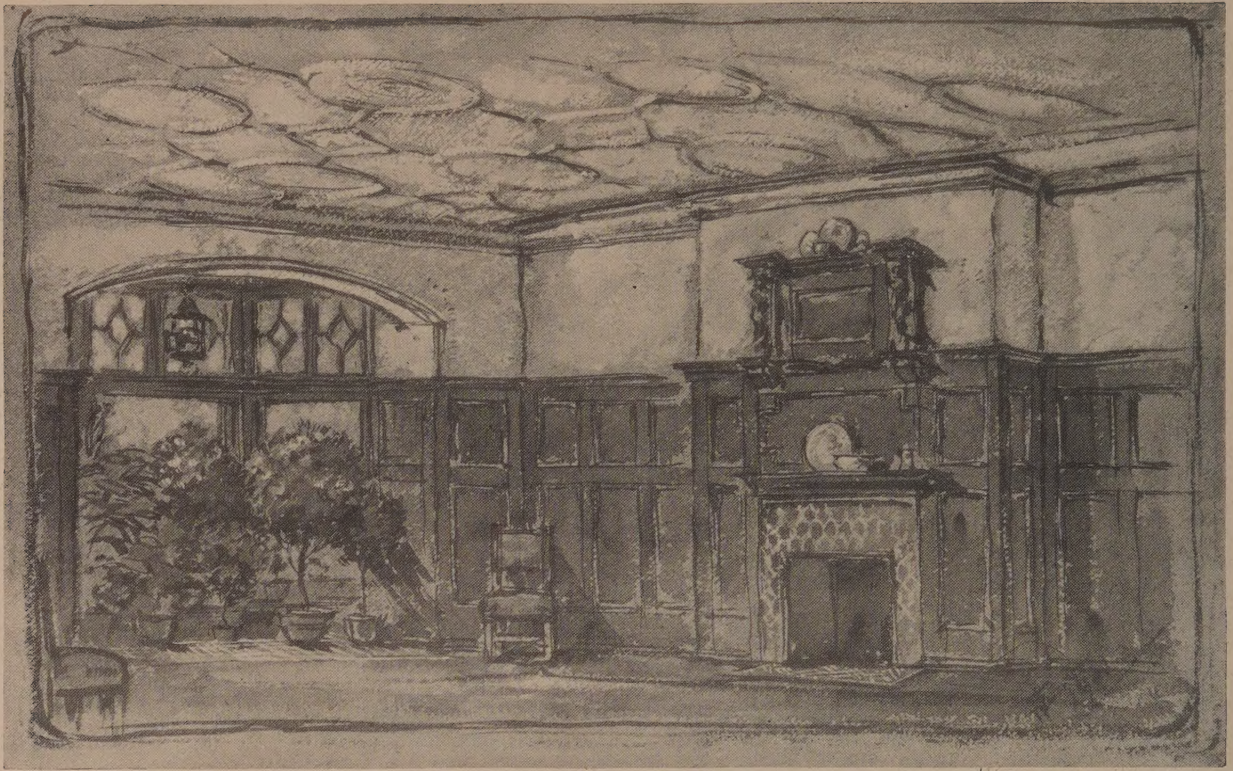
A large picture of the interior of a Banking room for the National Park Bank, New York, by Donn Barber, is interesting in color, and also from the fact that it is a fine example of the use of faience and staff applied directly upon the structural materials which, in turn, express their function in connection with the ornamentation. The proper combination of the construction and ornamentation constitutes the basis of true design, and the construction cannot be taken from the architect and diverted to the engineer without detriment to the fundamental principles of architecture.

Mr. Barber has, in addition, the competition drawings for the Beck Memorial Church, New York City, and a clever bird's-eye view done by Houghson Hawley of a country stable at White Plains, N. Y. It is debatable whether the "Franco-Romanesque" style of the church can ever be made to impress itself favorably upon the American people.

The general excellence of the work of the present Supervising Architect of the Treasury Department is ex-



SKETCH FOR A GARDEN, NOBLE, PA. Wilson Eyre, Architect.



SKETCH OF DINING ROOM, RESIDENCE 1503 SPRUCE ST., PHILADELPHIA.

Wilson Eyre, Architect.

emplified by about ten well rendered drawings, mostly in pen and ink, of Government buildings in various parts of the country. The work of the architect of the Philadelphia Public Schools, too, comes in for attention by reason of the improvement over the previous work of this department. The two examples give promise for the future of Philadelphia public school architecture.

The exhibition this year contains no contributions from outside the United States, nor is there any material submitted by the other architectural societies of this country. The T Square Club, however, is well represented by many competition drawings which attest the strength of the Club's work, among them being: An Entrance to a Country Church, by L. M. Leisenring; a Small City Square, by Andrew J. Sauer, and the many clever "mention" drawings and envois of Wetherill P. Trout, the second holder of the T Square Club Traveling Scholarship.

Alfred Morton Githens, the brilliant holder of the fourth John Stewardson Memorial Scholarship, who lately returned, has an unusually fine display of a portion of his work done while abroad. These include many of his water-color sketches with that liquid tone and real architectural feeling that make them exquisite, and some carefully rendered measured drawings, principally of old Roman classical work, of which the best are: The House of the Hunt, Pompeii, and a doorway in Narthex, St. Ours, Loches.

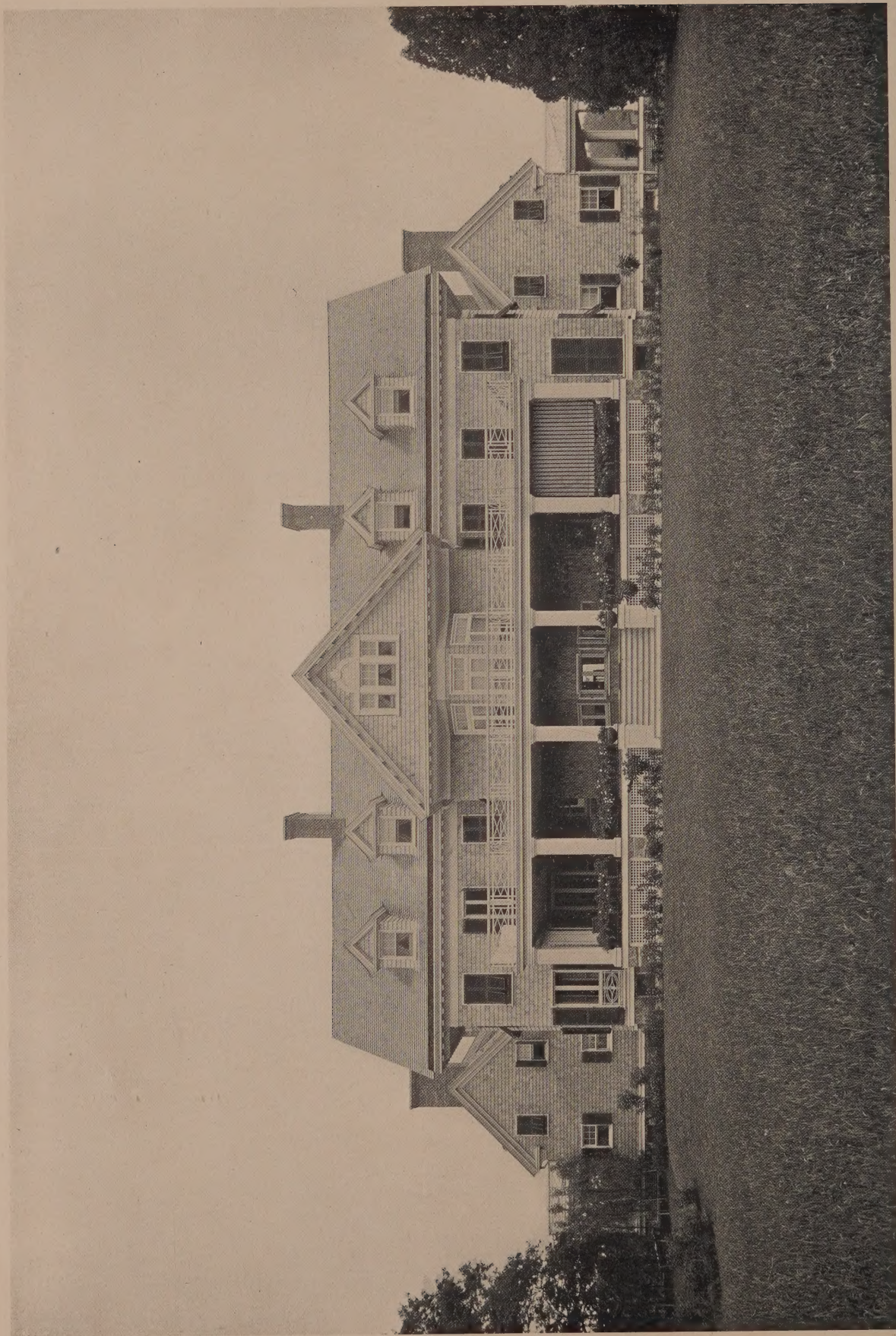
There are comparatively few examples of domestic architecture, a field which appeals most strongly to

the general public. Let him, who doubts that the *tout-ensemble* depends as much upon the architect's consideration of its accessories and surroundings, upon his designing of the building itself, look upon the work of Wilson Eyre, a peer among country house designers. It consists of a large number of sketches in his inimitable manner, which have been given a panel to themselves. Of them are two gardens arborescent and aglow with flowers, most inviting and restful in their aspect. Another is a view of a country house near Philadelphia, long and low, with a terraced garden.

Fox & Gale are the authors of a country house and of a farm building, both of which are unique in their simplicity and are charmingly rendered in flat, clear tints. The same characteristic obtains in the work of Walter H. Kilham. Elmer Gray, another designer of artistic homes, has attractively presented original sketches, and Charles B. Keen brings back most vividly the quaint old farm house with many of his sketches.

Of the several drawings by Wm. G. Rontoul the house at Des Moines, Iowa, must be singled out for its touch of old English homelikeness. The Little Hotel Wilmot, by Wm. J. McAuley, is a restful bit of old Colonial set down in the busy heart of Philadelphia, not at all disturbed by or disturbing its neighbor, the marble pile of the City Hall.

The drawings of Frank Miles Day & Brother for the Overbrook Presbyterian Church competition will bear close analysis; their straightforwardness of design and simplicity of rendering make them a most acceptable contribution. There are many other drawings that



Wurts, Photo.

GARDEN FRONT, COUNTRY HOUSE, H. L. PRATT, GLEN COVE, L. I. (For plans see page 24.)

Brite & Bacon, Architects.

ARCHITECTURE.



Wurts, Photo.

ENTRANCE FRONT, COUNTRY HOUSE, H. L. PRATT, GLEN COVE, L. I.

Brite & Bacon, Architects.



Wurts, Photo.

RESIDENCE, PAUL LEICESTER FORD, 37 EAST 77TH STREET, NEW YORK.

Henry Rutgers Marshall, Architect.
(For plans see pages 22 and 23.)



Wurts, Photo.

McKim, Mead & White, Architects.

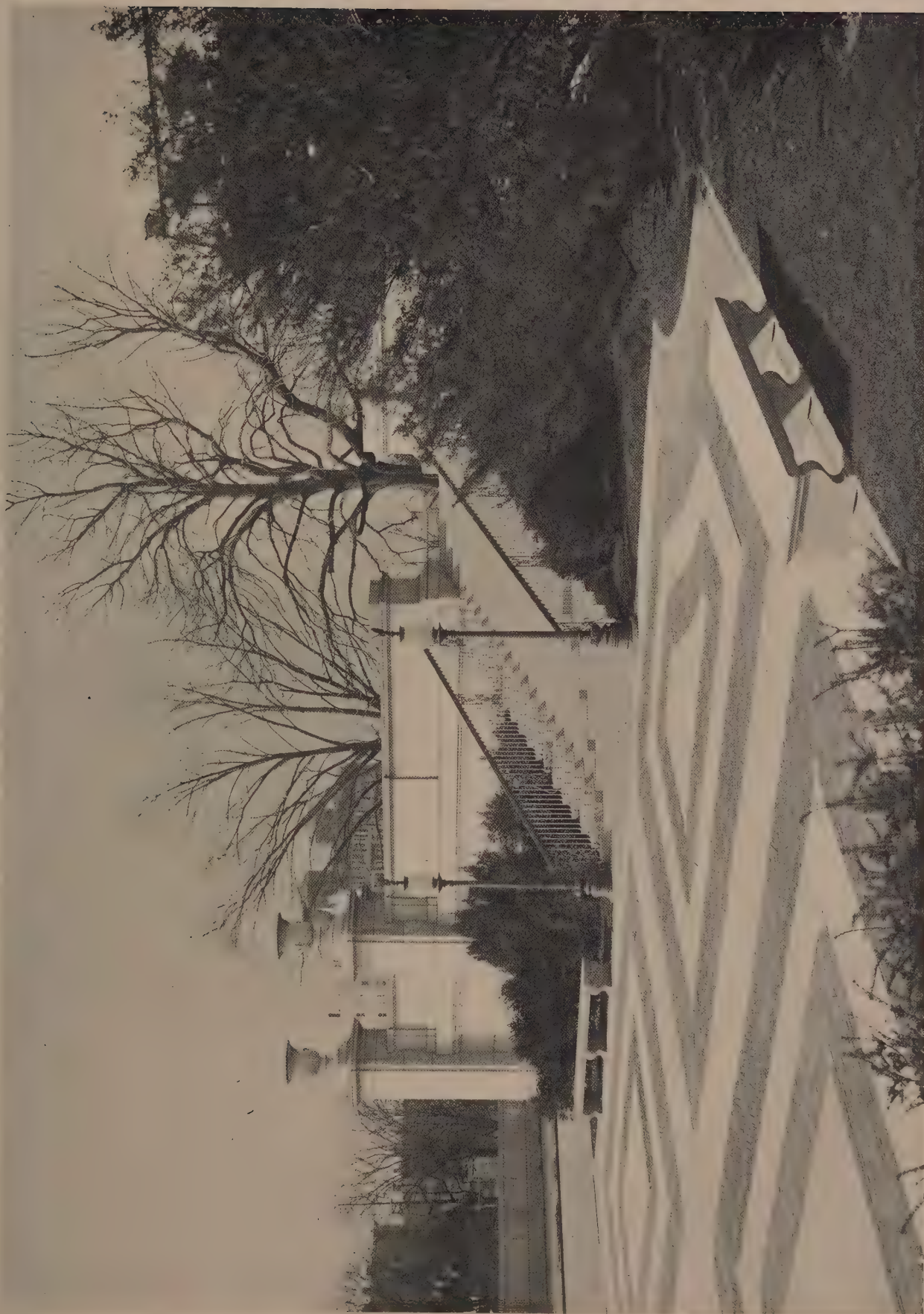
RESIDENCE, JAS. J. GOODWIN, 9 AND 11 WEST 54TH STREET, NEW YORK.



Wurts, Photo.

McKim, Mead & White, Architects.

RESIDENCE, PHILIP A. ROLLINS, 82 EAST 78TH STREET, NEW YORK.



Wurts, Photo.

CORNER OF PLAZA APPROACH TO LIBRARY, COLUMBIA UNIVERSITY, NEW YORK.

Mekin, Mead & White, Architects.

add materially to the excellence of the exhibition, among which are a modern Renaissance apartment house by Field & Medary; a sketch for Doorway of the Builder's Club of Milwaukee, with a touch of the Flemish by Richard Phillipp, and the drawings accepted for the Carnegie Library at Davenport, Iowa, by Calvin Kiessling. We would mention the interesting measured drawings and restorations of old work by Lionel Moses, a measured drawing of Yarnston Manor, England, including a layout of the grounds by George E. Barton, two sketches of archaeological interest by H. B. Pennell, two sketches, almost photographically exact, by J. C. Holden, a forceful sketch of the north porch of Chartres Cathedral, by John Galen Howard, two sketches by Caroline Peart, a bronze drinking cup modeled by A. Stirling Calder, and several interesting examples of the revived art of sculptured leather by the Busse Sculptured Leather Co.

Mr. Feustmann's only contribution to the exhibition is the excellent catalogue, the best that the T Square Club has yet put forth. Its attractive cover, the original design for which is also shown, is the work of Mr. Earl Stetson Crawford.

BUILDERS' v. ARCHITECTS' PLANS.

R. C. CHAPMAN.

MANY people imagine that the preparation of designs and plans involves very little thought and trouble—that it is merely so much draughtsman-ship; and no doubt this notion has been encouraged by the fact that builders, house-agents, and others engaged in house property prepare plans for the better conduct of their business. We all are aware how small builders in country towns will sometimes draw plans for persons who contemplate building. Mr. Brown, the builder, is inter-

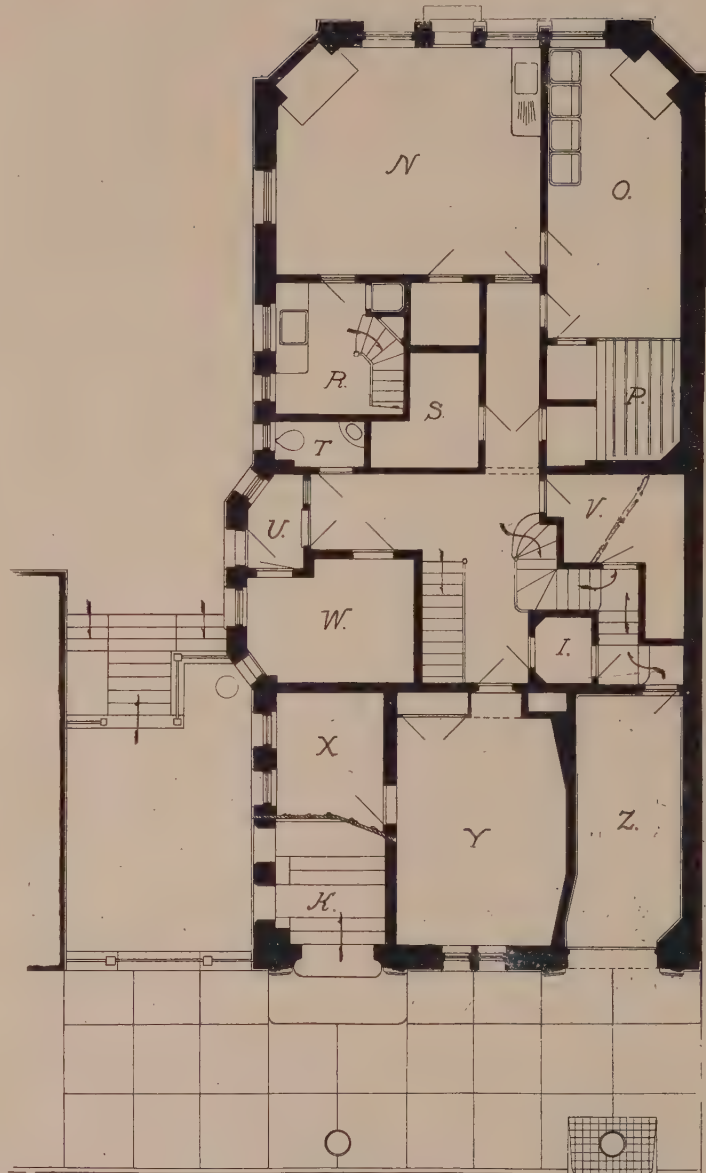
ested in a building estate—he is perhaps a lessee, and is anxious to build on his land. If he can induce a customer to take one of the plots and to build a house upon it, it is to his advantage if he can persuade his client to give him the contract. He is ready to prepare plans and elevations, and not to make any charge—though, of course, his trouble is well paid for. The unwary building owner imagines he has done a good thing by engaging a builder who will also act as architect, and thereby save the fees. The drawings may be fairly prepared by a builder's draughtsman, or be very rough outline drawings of, say, a plan of each floor and a front elevation. Very little can be got from such drawings, but a great deal imagined. The plans may not convince anyone that the stairs will be steep or otherwise, or whether they will afford headway under the landing; that the kitchen is obtrusively visible from the front door, or that the bedrooms are commodious enough; nor will the plans show the height of the ground or first floor, these little matters being left unrevealed in the secret councils of the builder. When they do make themselves apparent the builder-and-architect has his answer ready: "The plans were approved, and no alteration can be made now;"—and the building owner has only himself to blame for his credulity and ignorance of plans. The elevation may be very showy or attractive, and the anticipations of the owner proportionately exaggerated. What a cruel shock to find that the bay-windows are of the meanest size and description, and that the ornament has dwindled down to a few colored bricks; that the imposing cornice turns out to be nothing but a few oversailed courses, made of bricks moulded for another use. There are hundreds of builders and decorators who provide plans "free of cost," though generally at the expense of the customer. And are there not large firms and companies in the house-furnishing and



DESIGN FOR HOUSE AT DES MOINES, IOWA. Wm. G. Rantoul, Architect.

general providing connection who engage their own draughtsmen to undertake not only the furnishing and equipment, but the designing and building, of gentlemen's residences? These enterprising firms do not, of course, undertake all this work for nothing; a small percentage on the goods supplied is ample to cover the fees. We believe that hundreds of people of ample means, who wish to save themselves the trouble of engaging architects and selecting designs, avail themselves of these agencies. All they want is a house "up to date" in style, decoration, and appointment in a genteel suburb. Mrs. So-and-So, moving in the best circle, is satisfied if she obtains a charming suite of drawing and reception-rooms in the latest taste, and is quite ready to place the matter in the hands of a well-known firm of contractors at their own terms, as in a recent case of public interest. No specifications or tenders are asked, no schedules of price from which to estimate the cost; the result is a fabulous percentage of profit is charged. In

the case of alterations, credit for old materials removed is an item that is neglected too often. The provision of sums for chimney-pieces and any particular decoration or fitting should be made; but if there is no specification or quantities considerable extra expense is incurred. But such instances of building and alterations without professional assistance are common. Many large building owners are satisfied with the skill and supervision the builder can give, but they generally find out that they have not benefited by the course taken. It is always well that the architect should have no connection with the building contract, that his employment should be quite independent. We have known many building employers quite ready to obtain plans indirectly through the builder, with the idea that in this manner they can dispense with the architect's

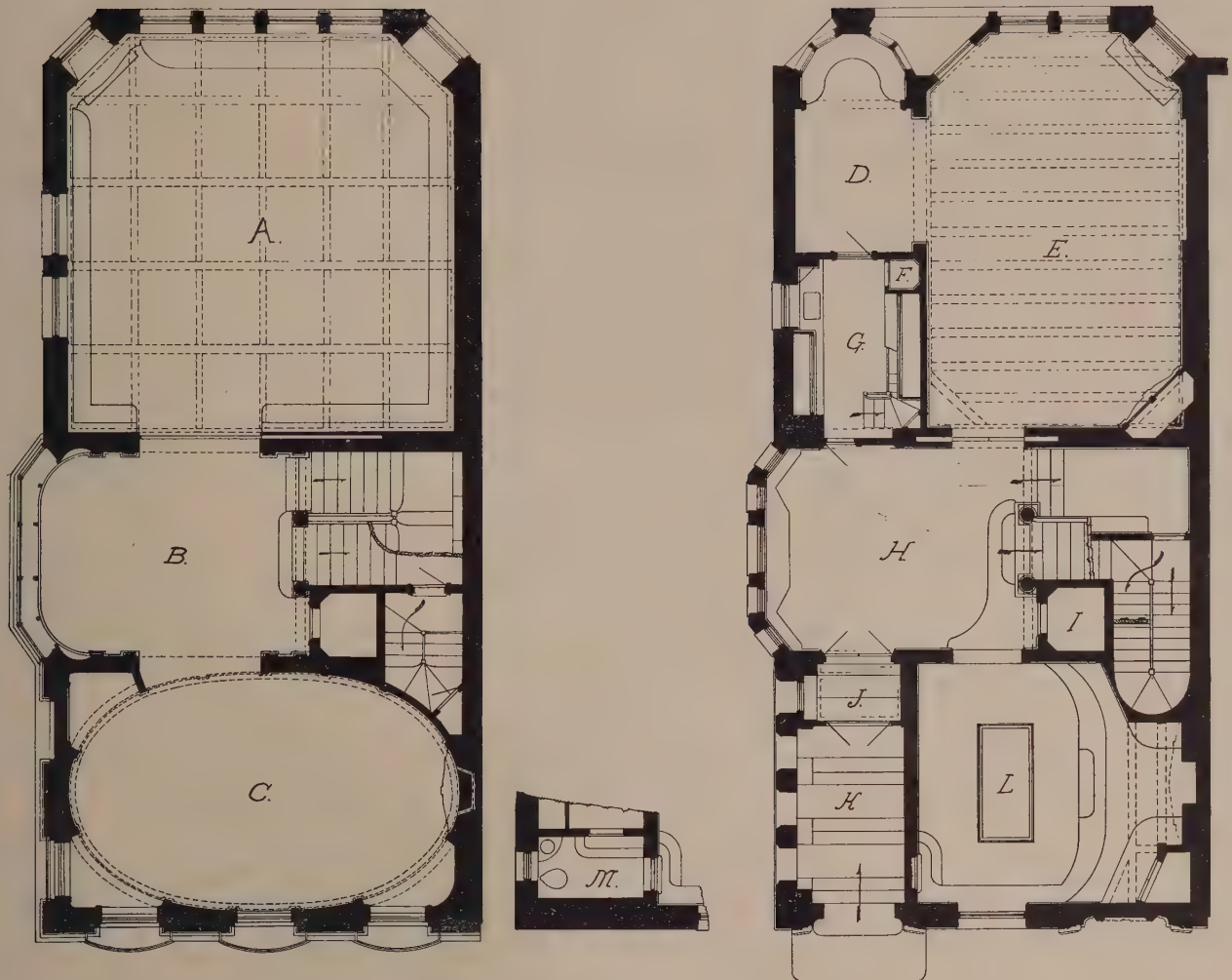


BASEMENT PLAN, RESIDENCE, PAUL LEICESTER FORD, 37 EAST 77TH STREET, NEW YORK. Henry Rutgers Marshall, Architect.

N, Kitchen; O, Laundry; P, Drying-Room; R, Scullery; S, Stores; T, Servants' Lavatory; U, Stores; V, Stores; W, Cold Room; X, Man's Room; Y, Servants' Sitting Room; Z, Automobile Room; I, Elevator; K, Entrance Loggia.

fee. The mistake at the bottom is the same—namely, that the architect's employment can be in some way dispensed with, and that his skill is not worth paying for. No doubt such an impression is due partly to ignorance, partly to cupidity. Many people think one plan is as good as another, instead of making all the difference between a substantial and well arranged building, and one that is defective, and at the same time costly. Few persons, indeed, can appreciate correctly how much the factor of cost has to do with design and good planning; that a clever and economical plan will often make a difference of at least thirty per cent. in the cost of materials and labor. If the idea is common, and we are afraid it is, that a builder's plan is generally the cheapest (and that term does not always mean the most economical in the best sense), it is partly owing to the professional man himself. He is sometimes disposed to make a too elaborate elevation that is unsuited to the building, or he neglects to take his client into his

confidence to find out exactly what he wants, and how much he is disposed to spend. The builder prefers to cut down, to reduce the quantities of material and workmanship, though often not to the advantage of the building. By these means he produces a cheap, but rather starved, building that may satisfy the employer's pocket, but not often his better instincts. It is for the building owner himself to choose between the architect's and the contractor's work. He cannot do so with his usual notions of cheapness, or his ideas as to what good building means. So long as he is contented with a box-like dwelling, or a speculative builder's villa residence, little improvement can be expected. We must wait for a higher standard of popular taste.



SECOND AND FIRST STORY PLANS, RESIDENCE, PAUL LEICESTER FORD, 37 EAST 77TH STREET, NEW YORK.

Henry Rutgers Marshall, Architect.

A, Library; B, Hall; C, Drawing Room; D, Breakfast Room; E, Dining Room; F, Dumb-Waiter; G, Butler's Pantry; H, Main Hall; I, Elevator; J, Vestibule; K, Entrance Loggia; L, Billiard Room; M, Lavatory over Entrance Loggia.

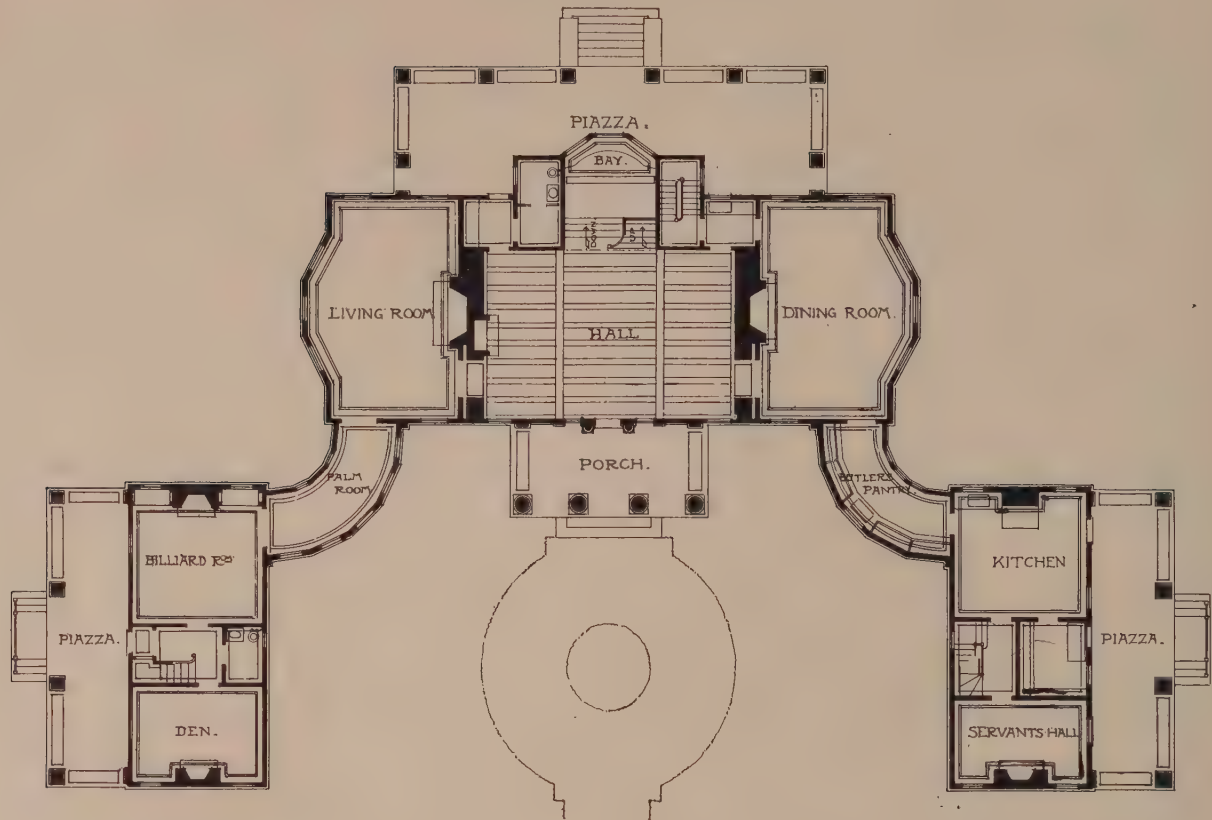
THE ARCHITECT OR SPECIALIST.

(Concluded.)

We often see buildings spoiled by the introduction of external revolving ventilators of poor design, by some mechanical excrescence on the roof; theatre specialists frequently mar the design by an excessive height of stage, or by an external arrangement of corridors that offends the eye; those who design breweries often mar the building by a total disregard of architectural proprieties; and many other examples may be met with of the same strange independence. Many of our monstrosities and excrescences in building go under the name of specialism. If a scientific deduction or improvement leads to a departure from all existing models, let it at least be put in the hands of men who have studied their profession as a whole, and who are more likely to bring it within the restraints of art and good taste. The specialist, with a love of eccentricity to boot, is a misfortune, though he is not much worse than a specialist who has studied nothing but his own particular line, and is determined to

emphasize it. Draughtsmanship, no doubt, inclines to specialism of a certain sort; thus we have those who have given themselves up to decoration, to furniture modeling, metalwork, and stained glass. Even amongst these designers of accessories to architecture, exclusive specialism can be carried too far, for we all know men enthusiasts in their particular branch, who pay little regard to architecture. Notice the architectural sculptor, the carver, or the decorator, how they exceed the limits imposed by architecture, how seldom they are restrained. The corrective to this is a knowledge of construction or the crafts.

The point raised has a bearing on another question. Is a knowledge of a variety of branches desirable? Of course this is a question that can be answered only by each individual. There are men who cannot master more than one subject perfectly, one is quite justified in expending his study and labor in this direction; others there are who can master several subjects. We know men who are expert at mathematical analysis, who study successfully all constructive problems, and who devote



PLAN, COUNTRY HOUSE, H. L. PRATT, GLEN COVE, L. I. Brite & Bacon, Architects.

their time in writing treatises on them; but a very few only of these ever attain to any proficiency in design—many have no idea of it. Others there are who are splendid designers who cannot solve the simplest equation, and yet who can turn their attention to many branches of the art. What is architectural design? Is it a matter of employing certain materials, and what are these? This is a question that has not been considered as it ought to be. We candidly admit that stone, brick, timber, iron, plaster, and a few other materials form the base of such design; but time changes. In the future it may be steel or some other material that we shall have to deal with. Will this be architectural design, or will it be

engineering? Is architectural design, in other words, limited to certain materials? Certainly not: it has generally been associated with the materials we have named, and the rules formulated have been based on these; but it does not follow that these will last forever. New materials may arise requiring other principles and rules, and the designer must be able to formulate these, if design implies beautiful construction. One answer to this is: "We do not know what the material of the future may be; there may be no stone or wood. Times change, and we must change with them. If to build with steel construction is engineering only, then to cover this construction with an architecturally ornamental plaster is decora-



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tion only." The conclusion is obvious. We must not base our design for new materials like steel on principles derived from stone or wood; in fact, architectural design is not limited to the materials used in the past, but must be evolvable from any materials that may be introduced for constructive purposes. The architect must seize his opportunity at the earliest possible moment if artistic perception is to be applied. He should be able to apply his knowledge to every material that comes into use, and it is this power that places him above the mere specialist. As a master of all the crafts of building, he should be in the position of one who can take a wide view of the possibilities of design. The specialist who devotes his attention to one line or material is unable to do more than take a partial view of the case. He is either a constructor or a decorator. The bane of modern architecture has been that its professors have assumed certain principles, based on material like stone, brick and wood. Upon these architectural design has been practiced. When any new material offered itself like iron or steel, the engineering specialist has been the first to avail himself of the new conditions, and hence he has taken from the profession all structures in which iron and steel have been employed, among them bridge construction, railway edifices, large roofs of buildings. It has been observed truly that the architect is the opposite of a specialist. He is supposed to be able to design in any material, and for this reason he should make himself a master of its various properties. But the exigencies of modern practice involve the use of specialists, as we have hinted just now. They are auxiliaries in all large buildings, they expedite the work of the architect; but they must be looked upon only as expedients. To attempt to train them in their own particular branch only would be to disintegrate the profession, and to introduce a number of men

incompetent as architects to deal with the many problems of design.

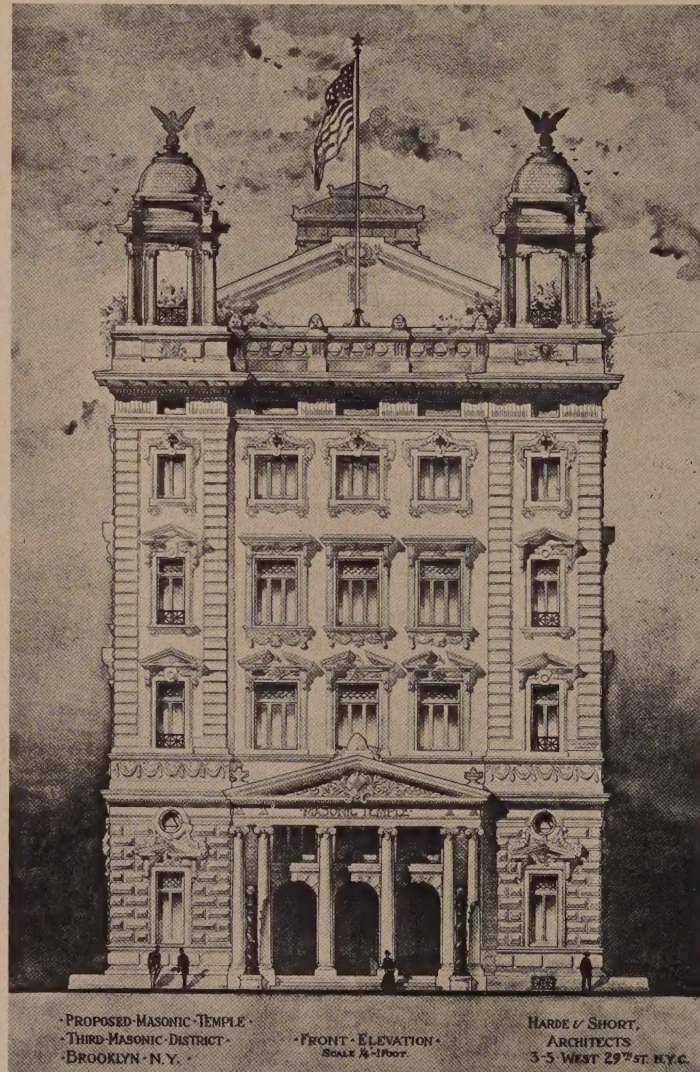
Probably the comprehensiveness of the courses now given to students, including, as they do, so many different studies, may have something to do with the separation of design from construction. The architect of half a century ago was not required to know a tenth part of the course now presented to the student. At least, it is a question whether so formidable an array of subjects now put forth by colleges in America and in England will not

have a deterrent influence by driving youths out of the profession or by inducing them to take up special lines of study. This comprehensiveness of the courses, by encouraging cramming, must be injurious, and tend to a superficiality of knowledge that is decidedly objectionable, for it must not be supposed that the average student is capable of acquiring or profitably retaining half the subjects that are put down in the courses. The result must be that many students will take up one or more subjects to the exclusion of others perhaps equally important. We cannot cram a brain with a superfluity of matter without disturbing the mental digestion.

MANY a man who cares little for the American Institute of Architects, benefits because others have cared; many a man

outside our members is more respected in his community and has a more certain livelihood because the Institute has proved itself a reasonable public body. The real value of the Institute lies in its opportunity for useful work and mutual high endeavor.—R. S. Peabody.

Joseph M. Huston, of Philadelphia, has been appointed architect of the new Capitol building at Harrisburg.





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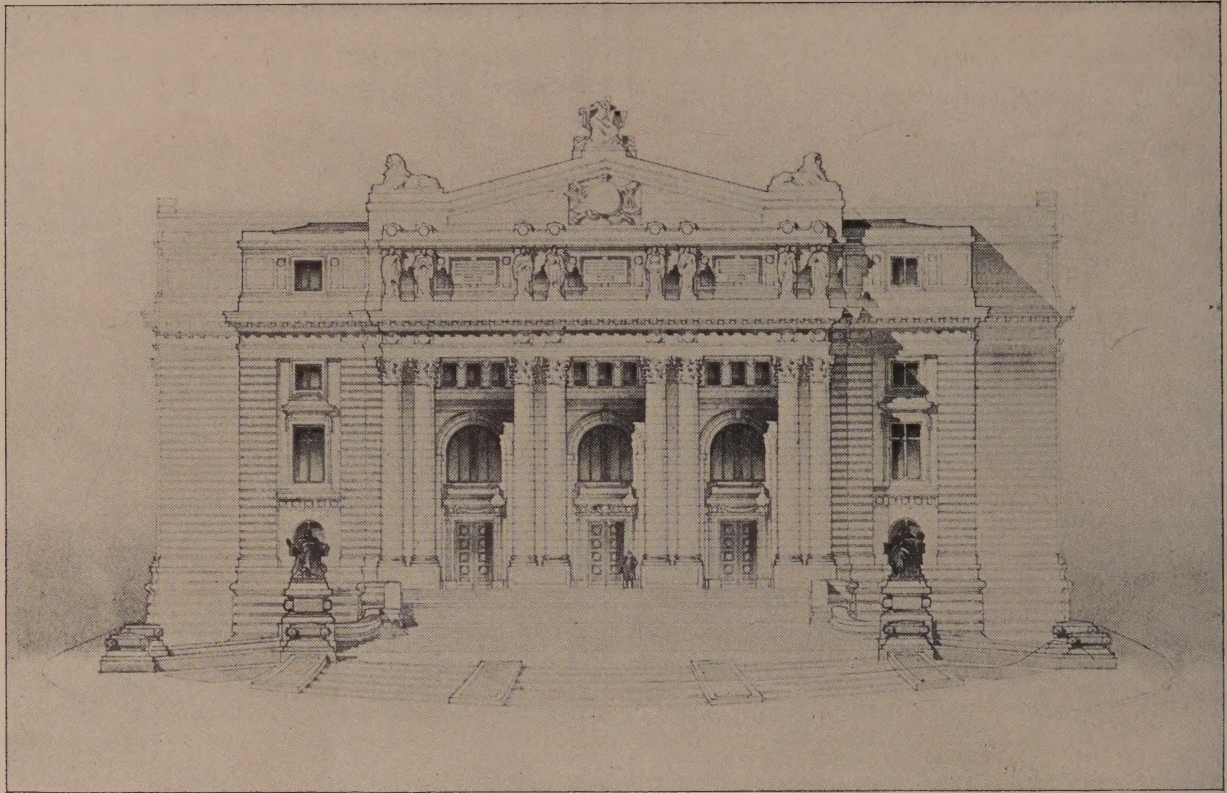
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THE regular monthly meeting of the Architectural League, held at the League Rooms on Tuesday, January 7th, was not well attended on account of the delay on the part of the Current Work Committee in making the announcement of the paper of the evening. Those that did attend, however, were more than repaid by the programme furnished, which followed the regular dinner.

The subject of the evening was "The Art of the Amerinds," and considerable curiosity was aroused by the rather extraordinary title of this interesting lecture, delivered by Mr. Frederick Dellenbaugh, who explained that "Amerind" was a generic term which certain scientists applied to the entire race of American Indians, and which he had adopted as the most satisfactory term by which the entire race of red men could be designated. Mr. Dellenbaugh illustrated his lecture with a very complete set of slides, showing the progress of American Indian art from the earliest picture-writings of the subjects of Montezuma to the elaborate buildings erected by the

aborigines of Yucatan. His illustrations covered a wide field, and included the works of all the original inhabitants of North America. He was thoroughly familiar with his subject, and the conversational manner in which the lecture was delivered was extremely interesting.

At the conclusion of Mr. Dellenbaugh's address, Mr. Robert V. V. Sewell read a plea for a better recognition of the American painter, after prefacing his remarks with a statement that the paper had been originally prepared as a protest against the tendencies of a well-known club in this city which, while pretending to foster native art, showed a distinct tendency in its exhibitions to favor works of European painters. The League has seldom listened to a more eloquent and scholarly address than that to which Mr. Sewell treated them.

During the transaction of the regular business, prior to the reading of the papers, the Exhibition Committee reported that indications pointed to an exceedingly successful exhibition, and that the number of applications for space already made far exceeded the capacity of the galleries. The committee appointed to arrange for an exhibition of the Architectural League at the Louisiana Purchase Exhibition not only reported progress, but presented letters from the Director of Fine Arts, showing that the League's efforts in this direction will be heartily seconded by the authorities in St. Louis. The same committee reported that it would be inadvisable for the League to attempt to make an exhibit at the International Exposition of Decorative Art to be held in Turin, Italy.